

United States Department of the Interior
National Park Service

FINAL

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Albert Maack House

other names/site number 089-142-77046

2. Location

street & number 498 Court Street

N/A

not for publication

city or town Crown Point

N/A

vicinity

state IN code IN county Lake code 089 zip code 46307

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

James A. Ylson
Signature of certifying official/Title Deputy SHPO

4/28/2011
Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register

determined eligible for the National Register

determined not eligible for the National Register

removed from the National Register

other (explain:)

Signature of the Keeper

Date of Action

Albert Maack House
 Name of Property

Lake County, IN
 County and State

5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only one box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
0	0	objects
2	0	Total

Name of related multiple property listing
 (Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Domestic: single dwelling

Current Functions
 (Enter categories from instructions.)

Domestic: single dwelling

7. Description

Architectural Classification
 (Enter categories from instructions.)

EARLY 20th CENTURY: Tudor Revival

Materials
 (Enter categories from instructions.)

foundation: Brick
 walls: Brick
 Stucco
 roof: Terra Cotta
 other: Wood
 Stone: limestone

Albert Maack House
Name of Property

Lake County, IN
County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Albert Maack House, constructed in 1913 in Lake County, Indiana, is a Tudor Revival residence located on the southwest side of Crown Point. The house is located on South Court Street, a residential area well known for its various styles of historic architecture. Prominent banker and businessman, Albert Maack, commissioned this home to be built as a family home suitable for a successful businessman of his position. The design elements were influenced by both the Tudor Revival and the English Arts & Crafts movements, which include features such as stucco walls with exposed timbers on the gables, cut stone window sills, and leaded, stained glass windows throughout. This two and a half story brick home rests on a brick foundation and has a cross gabled roof with original clay tile. The exterior is brick, worked in Flemish bond. The brick quoins at the corners of the both the two story section of the house and the garage are a thoughtful design element. The interior walls are lath and plaster and most of the woodwork is original. The home has approximately 2,870 square feet of living space and sits on a .6 acre city lot.

Narrative Description

Viewing the house from the west facade (Photo1), a cut stone, porch walkway leads to the front entry. The first three steps have squared pedestals on either side, followed by a spacious landing. Two more steps lead to another smaller landing which houses a small, rectangular portion of inlaid brick. The porch roof is supported by two round, fluted, classical columns, painted white, at its corners. Four engaged, paneled piers support the portico against the wall of the house, dividing door and large side lights. The elaborate wood embellishments on the capitals are accented by alternating shades of green and white painted detailing and the regal entablature above the columns is also accented in the same color combination.

The original, four panel oak outer door is painted red and houses a trio of rectangular windows. The original push button doorbell is just to right. Above the door, a decorative leaded and stained glass transom window crowns the entry. There are also two elongated, rectangular, leaded glass windows on each side of the door. All of these windows surrounding the door are embellished with stained glass in a Dard Hunter Rose design in amber, rose and green. The door and windows are surrounded by plain wood trim, painted moss green.

On the first story there are two triple, double-hung windows, each centered respectively in the north and south sections of the west facade on either side of the front entry door. The upper portion of these window sets are multi-paned, with six panes on the upper portion of the larger middle window and 4 panes on the upper portion of the smaller side windows. The windows are painted red and the surrounding wood is painted moss green. There is a stone sill at the base of each.

Albert Maack House
Name of Property

Lake County, IN
County and State

Above the entry on the second story a set of triple, six-pane casement windows are painted in moss green and red. At the base of this window set, a substantial, wood window box, supported by paired brackets, is painted sage and moss, creating a distinct cottage-like focal point above the entry. Two other double hung windows, with six-pane upper windows, single pane lower windows and accenting stone sills, are centered above each of the first story triple windows and also accented in red and green.

At the third story, attic level a bracketed jettied cross gable at the center of the facade crowns the house with Tudor style appeal. The cross gable houses a paired set of six pane windows, painted red, and framed in moss green trim. Both the plaster facade of this gable and the four smaller ornamental brackets below are painted a cream color. The larger brackets towards the outer sides of the dormer support the sage green, decorative barge board and are painted sage in front and moss green on the sides.

The red, clay tile roof is visible above. A copper gutter is also visible just below the roof line. The ten moss green gutter supports below are not only functional, but provide a nice accent to the roof line. The original chimney is also visible at the south end of the roof. The current owners have added a custom copper cap and flashing. At the lowest point this facade, a cut stone skirting is visible at the base of the foundation.

Moving toward the south facade, brick quoins accent the southwest corner of the house (Photo 2). All four corners of the main house incorporate this thoughtful design element.

A one story sun room wing dominates most of the south facade (Photo 3). Visible features on the main, two story section of the south facade include two leaded, stained glass windows on either side of the sun room. Two double-hung windows with six pane upper sections are visible at the second story, and two smaller, twelve pane windows are visible at the attic level on either side of the chimney, which is directly centered and visible from the second story up. All of the windows on this facade are accented with a stone sill. An entablature of wood trim painted in alternating shades of green, divides the second story from the third level, half story. The wall of the attic area is stucco, painted a cream color, and the accenting wood timbering is painted moss green. Four brackets, painted in both shades of green, support the eaves. Bead board, painted white, is visible beneath the eaves, with painted green timbers providing additional architectural accent. The sun room wing is centered on this south facade.

Turning our attention to this single story wing section, the west wall houses a paired, double-hung window with a cut stone sill, surrounded by wood that is painted in alternating sage and moss greens. The brick area just below the wood is recessed and a column of brick on either side of the window is topped with a cut stone capital and plinth. The tile roof is visible above and a gutter under the roof line leads to a down spout located at the south end of this wall. A cut stone skirt is visible at the base of the brick facade.

On the south wall of the sunroom wing three individual, double hung windows are separated by four of the previously described columnlike brick sections. The brick section below each window is recessed and topped with a cement sill below each window. A small, three pane basement window, painted red and green, is centered at the base of the south facade just above the concrete skirt. The gable section of this wing also is stucco, painted cream, and accented with wood timbering, painted moss green. A decorative barge board, painted moss green, is visible at the roof line of the gable and two decorative brackets, painted green also, sit just under the outer edges of the eaves above the cut stone capitals.

Continuing around to the east facade of the wing (Photo 4), a paired, double hung window is followed by an entry door immediately to the north. This window and door entry are surrounded and framed by wood alternately painted sage and moss green. All of these sunroom windows were installed in the sixties. The original windows were most likely larger, necessitating the installation of the wood wall section surrounding the windows. Five steps lead up to the original entry door and a cut stone sill is housed in the brick below. This six pane, oak door has a single panel at the bottom. Three larger vertical, windows dominate the center of the door with three smaller panes directly above. The door itself is painted cream, the outer screen door is painted red, and the surrounding door trim is painted moss green. Both doors and hardware are original. The tile roof is visible above and the gutter and supports are visible below the eaves, with a down spout located at the far south end of this east wall. Just above the concrete skirting, a small hinged door provided for easy delivery of the coal that was used to heat the house decades ago. Red and sage green paint draw attention to this unique historical feature.

Albert Maack House
Name of Property

Lake County, IN
County and State

Viewing the house from the east facade (Photo 4) beyond the den wing, a larger, two pane basement window is visible at ground level. A triple, double-hung window is housed directly above on the first story. The upper portion of this window is multi-paned, with six panes on the upper portion of the larger middle window and four panes on the upper portion of the smaller side windows. The windows are painted red and the surrounding wood is painted moss green, with a stone sill at the base

Just above on the second story, and slightly off center to the south, is a double hung window with a six-pane upper window. The window is painted red and the trim is green with a stone sill below. Continuing northward at the center of the house, six concrete steps lead up to a centrally located back entryway. This back porch boasts a carriage step, enabling passengers to step directly into the awaiting car or carriage, the height suited perfectly for both the cars and carriages of that era. The cut stone steps rest on a brick foundation. The original, sturdy iron handrail is anchored to the house and painted sage green. The original, three panel door houses an original, turn handle door ringer in the center and three vertical windows at the top. The oak door is painted red and the surrounding trim is moss green. There is a single window on either side of the door, each with a cut stone sill below. The original cantilevered roof is supported by steel rods fastened to the brick facade. The ceiling of the roof is bead board, painted white, the frieze is accented with moss and sage green paint, and an original light fixture in the center provides electrical lighting.

Above this roof between the first and second stories, a massive, triple, leaded and stained glass window provides a central focal point. The larger, center window is flanked by two slightly narrower rectangular windows. A tall chimney is visible to the north, followed by a small, double-hung window, which sits just above the roof of the basement entry. This south facing entry extends outward from the chimney on the main structure. The four panel, oak door has a rectangular window in the upper half, is painted white, and protected by an original, wood storm door painted red.

Formerly a closed porch, the breakfast room wing extends outward at the north end of the east facade. Viewing this area from the south facade, the previously described basement entry attaches to the west wall of this wing. Just above this entry roof, on the south wall of this wing, are two new, double-hung windows with six-pane upper windows. Following immediately to the east, six steps lead up to another entry door which allows access to this breakfast room wing. This new, energy efficient door is painted red and houses a full length, rectangular window. The trim, surrounding both window and door, is painted green and the original screen door is painted red. The east facade of the breakfast room wing is dominated by a new, energy-efficient triple window. The larger, lower sections of the window allow for plenty of morning light and the smaller, six pane upper windows provide character, mimicking the style of the original windows. A large, original cut stone sill accents below. All the windows of the breakfast room wing are painted red with moss green trim. Above this wing on the upper story, a single panel, double pane, exterior door opens to a balcony area. A triple window is also visible below, at the basement level. The tile roof is visible above and the gutter and supports are visible below the eaves with a down spout located at the far south end of this two and a half story section of the east facade.

Viewing the north facade of the house (Photo 5), the one story breakfast room wing is visible at the far east end, housing one double-hung window. This is the only original window in the breakfast nook. Continuing westward on the first story a triple, double hung window with four pane upper windows is followed by a single, double-hung window with a four-pane upper window. Continuing west is another taller, double-hung window with a four pane upper window. Immediately following, a single leaded, Dard Hunter Rose stained glass window adds elegance to the facade. It is balanced at the far west end by another taller, double-hung window with a four pane upper window.

On the second story of this facade a single, double-hung window with six-pane upper window is housed at the east end and balanced by an identical window housed on the west side. A very small, double hung window is located between these two windows in the center of the house. A paired, double hung window, painted red with green trim, is centered at the attic level of this facade. Each window has a six panes on both the upper and lower windows. The wall of the attic gable is stucco, painted a cream color, and the accenting wood timbering is painted moss green. Four brackets, painted in both shades of green, support the eaves. Bead board, painted white, is visible beneath the eaves, with painted green timbers providing additional architectural accent. At the basement level of this north facade two, three pane windows are visible towards the east end and another two are identically spaced and visible on the west end of the facade. The clay tile roof of this house is original, with the exception of a few salvaged replacement tiles that were purchased from an architectural salvage business.

Albert Maack House
Name of Property

Lake County, IN
County and State

Upon entering the Albert Maack House one is transported to the early 20th century by the splendor of the Tudor Revival Style and English Arts & Crafts design elements. The richness of the woods, the elegant wall covering, and the antique fixtures create an appealing sense of elegance and grandeur.

Most of the woodwork is original oak, including the 3 inch door and window trim and the 8 inch baseboards. The walls are painted lath and plaster, with the exception of the wallpapered areas in the front entry and the sunroom. Ceilings are 9' 6" on the first story. The original, three column, cast iron radiators with embossed scroll design are still functional today, providing each room with even heat. The floors in the corridor entry, the back entry, the parlor, and the dining room are the original hardwood floors. Installed in 2006, most of the push button light switches on the first story are brass reproductions, purchased to match the two functioning, original push button switches in the front entry corridor. Original leaded, stained glass windows throughout the house follow the Dard Hunter Rose theme. All doorknobs and cabinet hardware, with the exception of the kitchen cabinets, are original. Although no longer in use, the flaps for the central vacuum system, refurbished by the present owners, are visible in the main entry corridor and the master bedroom.

Entering the home through the main front entrance on the west facade, one must first pass through a small vestibule before entering the main hallway. This small, 4' by 3½' vestibule has an original, black and white, square mosaic tile floor laid in a contrasting pattern and framed by a geometric border. The lower sections of the walls are paneled in stained oak and the upper sections are covered in a cream colored wallpaper with a subtle, leaf design pattern. Marble baseboards are a unique and elegant feature of this tiny room. The interior, stained oak entry door on the west wall has a single panel at the bottom, while the upper two thirds houses a leaded glass window with a Dard Hunter Rose stained glass inset. The east wall of this vestibule is occupied by a final, stained oak entry door with six glass panes comprising the majority of its length.

This interior vestibule door enters in to the main entry corridor, from which the first story main rooms are accessed. This door is located in the center of the west wall (Photo 7). Two closets, one on each side of the entry door, provide plenty of room for coats. The stained oak doors on these closets are both mirrored and two original turn key light switches, located on each side of the entry door, operate the closets' light fixtures. The woodwork surrounding the doors is painted white. This west wall is painted a vivid green. The north wall of the entry corridor is also painted this cheerful green color. Two six pane French doors on the west side of this wall allow entry to the dining room. Further east on this corridor wall, a tall radiator, painted white, heats the hallway. Beyond the radiator, a single panel, stained oak door provides access to the kitchen. The east wall of the corridor under the stairway is painted green. A door on this wall leads to a smaller back entry hall and is also stained oak with painted white trim. The underside of the upper portion of the stairway is visible above, and is accented with green and white paint. The east wall of this main entry corridor is occupied mainly by the stairway (Photo 8). Ascending the stairway, there are two box newel posts on the landing and two more on the second story. Square balusters support the beveled handrail, which makes a graceful turn at the bottom of the stairs. Resting on the first bullnose step, the first newel post is different than the squared ones above, in that it is rounded and is partially stained at the bottom with the upper half painted white. The balusters, newel posts, and risers are painted white, creating a contrast with the stained oak treads and handrail. On the wall section of the stairway near the bottom newel post, a flap for a central vacuum system is visible. Installed when the house was built in 1913, this is believed to be the first central vacuum system in Lake County. The current owners refurbished this flap along with the other flap in the master bedroom.

The entire south wall of the entry is papered in Bradbury & Bradbury 1900's reproduction wallpaper that duplicates the Dard Hunter Rose in the floral striping. At the west end of this wall a square framed, wide entry leads to the parlor. The wood framing this opening is painted white. The original hardware for housing a curtain rod is still in place and in use.

Through this curtained entryway, the parlor provides both elegance and comfort. The original hardwood floor and all of the woodwork in this room are stained oak. The plaster walls are painted white, and a Dard Hunter Rose stencil adorns the far upper portions of the walls below the stained oak, crown molding. The ceiling is painted white. In addition to this wider curtained entry, there is another entry door at the far east end of this north wall. Aside from these two entryways, the north wall of the parlor is flat.

The west wall of the parlor (Photo 9) is dominated by a triple, double-hung window with six pane upper windows. A short radiator, painted red, is centered directly below the window. On the south wall, the original red brick fireplace provides a focal point for this room. The current homeowners built a larger mantle over the original mantle for added depth. They preserved the original, working electrical outlets which are visible on the top surface of the mantle. There is a set of four paned, French doors on either side of the fireplace. Red tile protects the floor area in front of the fireplace. On the

Albert Maack House
Name of Property

Lake County, IN
County and State

opposite sides of both sets of French doors, a leaded, stained glass window is housed at both the far east and the far west ends of this south wall.

The east wall of the parlor (Photo 10) is dominated by a large, triple window with six-pane upper windows. Original, stained oak book cabinets are built into the far north and south ends of this wall, and connected by a stained oak window seat. These sturdy cabinets have their original cast iron hardware and framed glass doors allow for content visibility. A solid wood cabinet door at the base of each bookshelf opens downward. Another short radiator, painted red, occupies the area beneath the window seat.

Returning to the French door sets on the south wall of the parlor, both provide access to the cozy sunroom. Beyond the doors, each entry passage is additionally framed in two foot wide, stained oak panels on both the wall and ceiling areas. The north wall of the sunroom has a second fireplace. Although it shares the chimney with the parlor fireplace, each has its own individual flue. The two previously described entryways comprise the remainder of the north wall. The flat wall areas above the fireplace and entries are painted white with the Dard Hunter rose stencil towards the top. The west wall of the sunroom houses a paired, double-hung window with a short heat radiator, painted a dark olive color, below. The south wall of the sunroom houses three separate double-hung windows. An eight pane, stained oak entry door is housed on the north end of the east wall (Photo 11), followed by a paired, double-hung window to the south. A short heat radiator, painted the dark olive color, sits below the window. All of the windows in this room are not original, but were replaced in the sixties. The stained oak woodwork in this room is original, with the exception of the wood trim framing the windows, which was most likely added when the new windows were installed in the sixties. The new windows and surrounding trim are painted white. The ceiling is painted white and the stained oak crown molding around the perimeter brings the eye upward. Aside from the previously described north wall, the remaining three walls are painted a deep, hunter green on the upper section and the lower section of the walls are covered in a green, red and cream floral wallpaper bordered by geometric patterns at both the top and base of the paper. After removing the old tile flooring, the present owners carpeted this room (with the exception of the red tile area in front of the fireplace) with a cream colored, sculptured carpet over a plywood sub floor.

Returning to the northwest section of the entry corridor, the stained oak, French doors lead into the spacious dining room (Photo 12). The lower sections of the walls are plaster, painted white, and accented with original stained oak, creating a tall, wainscot appearance that is a common feature of the Arts & Crafts homes. The upper sections of the walls are papered in a delicate vine and floral wallpaper in soft greens, rose, and cream colors. A coordinating border at the top completes the theme. The white ceiling is accented with heavy beams that run vertically north and south, creating a sense of balance with the rich paneling on the lower walls, while at the same time providing an interesting architectural design element. The hardwood floor in this room is stained oak.

Other than housing the double entry doors, the south wall of the dining room is flat. It is notable that the stain in this dining room is a bit darker than the stain in the previously described rooms. These double doors are stained to match the rest of the dining room, but are stained a slightly lighter color on the entry corridor side, to match the woodwork stain in that room. The west wall is dominated by a large, triple, double-hung window with six pane upper windows and the remainder of the wall is flat. A heat register sits directly below the window. On the north wall a square, leaded, stained glass window in the upper center of the north wall provides a spectacular focal point for this room. The stained glass (Photo 13) is done in the Dard Hunter Rose pattern in amber, rose and cream. Two single, double-hung windows are housed on each side of this window, on the east and west ends of this north wall. The east wall of the dining room has a single panel door leading to the kitchen at the far north end followed immediately to the south by a built in china cabinet with leaded glass doors. These doors also have stained glass towards both the top and base of the doors in the Dard Hunter Rose pattern in amber, rose and green. The remainder of this east wall is flat.

Returning to the northeast corner of the dining room one enters the spacious kitchen. Although remodeled in 2009, the kitchen does retain some of its original features. All of the windows in the kitchen are original and the radiator in the southeast corner is original also. A unique feature that was intentionally preserved is the butler's warming area (Photo 14), conveniently located just outside the door to the dining room. This made convenient use of the heating system, with the radiator piping designed to create an area where food could be kept warm until it was ready to be served. The present owners installed surrounding decorative copper to reflect heat.

On the north wall custom oak cabinetry spans the entire wall (Photo 15). This stained oak cabinetry with cast iron hardware is reminiscent of the Arts and Crafts Movement, restoring the feel of the time period in which the house was built. Above the counter a tile backsplash protects the wall while adding artistic appeal to the decor. The majority of the

Albert Maack House
Name of Property

Lake County, IN
County and State

3/4 inch Motawi tiles are a soft, amber beige color, however a dozen or so special tiles designed with the Dard Hunter Rose pattern, are interspersed throughout, continuing the theme in the kitchen. A single row of tiles in hunter green create a border at the top of the back splash. An apron sink with solid nickel hardware further enhances the period feel. The wall area above the back splash is painted red. At the west end of this north wall there is a single, double hung window, followed to the east by a triple, double-hung window, painted white, above the sink. The oak window trim is also painted white.

The west wall of the kitchen (Photo 16) also houses new cabinetry. At the far south end, a spacious, tall cabinet provides plenty of storage. In the center, an upper and lower cabinet are followed by a refrigerator. At the far north end of this west wall a single panel, stained oak door leads to the dining room. The exposed area of this west wall is painted red.

The south wall of the kitchen (Photo 16) is a large flat area that is painted red, showcasing a restored 1949 O'Keefe & Merritt stove. At the west end, this wall recesses two feet and the remaining wall section houses a single panel, stained oak door that opens to the main corridor.

The east end of the kitchen area is open to the breakfast room, with the exception of a small section of wall at the southeast corner of the kitchen. This wall houses a single, double-hung window and a tall heat radiator, painted white, sits just below.

New stone tile covers the kitchen floor, extending throughout the breakfast nook. The spectacular ceiling is paneled in thin strips of stained oak that run vertically north and south. Heavier cross beams running east and west are painted white, providing contrast and reflecting thoughtful architectural design. Both the ceiling and floor were part of the 2009 remodeling project.

The breakfast room (Photo 17), which extends from the east side of the kitchen, was formerly a closed porch. The present owners felt it would better serve as a breakfast area, separate from, yet still open to the kitchen, so they removed the wall that originally divided the two rooms. While the flooring provides continuity, the newly built, wood framed archway gives both areas a sense of definition. The ceiling and all of the walls of this informal space are painted red, while the framed arch, window trim, baseboards, and crown molding are painted white, creating an attractive contrast. The north wall of the breakfast room has an original, single, double-hung window in the center. A large triple window spans the entire width of the east wall, and comprises the majority of the wall's height. This triple window has smaller six pane upper windows and very large, plain lower windows allow for an unobstructed view. Moving from the southeast corner eastward, the south wall of this room has an entry door with a six pane transom window above, followed to the east by a single, double-hung window. Just below the window the push button light switch is a visible reminder that this is a historic home. The windows on the east wall and the door and windows on the south wall were custom made to look like the original windows. The only original elements in this room are the window and trim on the north wall of the room.

Returning to the back (east) wall of the main corridor, the entry door towards the back of the stairs leads to a small, back hall entryway. The walls of this entry area are papered with the same Bradbury & Bradbury wallpaper previously described on the south wall of the main entry corridor. All of the doors in this room are one panel, stained oak with original hardware, with the exception of the back door leading outside, which has a three pane window towards the upper half. The west wall of this room houses both the entry to the main corridor and to the south of that, another door leads downstairs to the basement. A doorway on the south wall opens to the parlor. The east wall houses a single, double-hung window with a tall heat radiator, painted white, below. Following to the north the back entry door leads to the outside porch, and a door on the north wall opens to a half bath.

The tiny half bath (Photo 18) has the original corner sink and hardware. The flooring also is original, white hexagon tile with a border pattern of alternating black and white square tiles. The lower sections of the walls were more recently done in white subway tile and the upper section of wall is painted a soft yellow. Wood trim divides the upper and lower sections of the wall. The entry door is on the south wall and the toilet is on the west wall. The sink is suspended in the northeast corner and there is a single, double-hung window on the east wall. The window, upper wall, and door trim are painted red.

Returning to the main entry corridor and ascending the previously described stairway, thirteen steps lead up to a spacious landing. A leaded, stained glass window above creates a spectacular focal point (Photo 19). The geometric patterned, leaded glass is predominant, with the stained glass providing spare, yet elegant accent at the top and bottom of the window. The two side windows open outward, employing original casement window hardware patented in 1903. From this landing four more steps lead upward to the second story hall in the center of the house.

Albert Maack House
Name of Property

Lake County, IN
County and State

The walls of this hall (Photo 20) are painted the same vivid green as found in the lower entry corridor, with the exception of the south wall, which continues the Dard Hunter Rose patterned wallpaper from the lower story. A coordinating border paper tops both the papered and painted walls of this area. The east side of this second story entry hall is open, with a balcony view overlooking the stairway. The north wall houses three doorways. Two doors occupy the west wall, one regular size and one narrow, and the south wall of this hall houses two doors. The ceilings on the second story are 9' and all of the oak doors, woodwork, hardwood flooring, and glass doorknobs of the second story are original. Beginning with the north wall of this center hall, towards the east, near the top of the stairway, is a doorway leading to the maid's quarters. A small hall area precedes the main room of the maid's quarters (Photo 21). Entering this hall, original, built in, stained oak cabinetry on the left spans the entire width of the wall, consisting of two cabinets followed by a narrow closet. The lower cabinet at one time was a dumb waiter that went directly down to the kitchen. At an unknown point in time a previous owner sealed it off, utilizing it for storage. In this tiny hall entry area there is a door to a half bath on the right. Both the sink and toilet are original. The new floor is done in white hexagon tile with a band of black square tiles providing an accent border, very similar to the original tile floors on the first story. The walls are papered in a white, blue and yellow bath theme wallpaper. The trim in this room is painted white. The north and east walls of this room are flat. The west wall houses the entry door, the original toilet is on the south wall, and the original sink is suspended in the southwest corner of the room. Leaving the bathroom and to the right, on the north end of this tiny hall area, is the door to the maid's room. This door is unique because instead of the typical solid door, this single panel, stained oak door has a large window in the upper half. Originally the glass was clear, however the present owners installed a frosted glass window for privacy. The original floor and all woodwork in this room is stained oak. The south wall of this room houses the interior entry door at the west end and a single panel closet door to the east. The east wall (Photo 22) has a single panel, double pane, exterior door followed by an original screen door, painted red, leading to an outside balcony area. The north wall has a single, double hung window towards the eastern end and is otherwise flat. The west wall is flat, but has a tall radiator, painted a teal blue, towards the south near the entry door.

Returning to the north wall of the upper central hall, immediately beyond the maid's room a center doorway leads to the attic, which will be described further in the narration. Continuing to the west, a final doorway on this wall leads to bedroom #1 (Photo 23). The walls of this room are painted a vivid blue and the woodwork in this room is painted white, with the exception of the entry door. The floors are stained oak. Other than the entry at the far east end, the south wall of the room is flat. On the east wall, two closet doors are located toward the northern end of the wall under the attic stair area. The north wall of the room has a single, double hung window in the center and is otherwise flat.

The west wall also has a single, double hung window in the center of the wall. A tall radiator, painted white, is located towards the south end of this wall.

Returning to the center hall area, a door to the full bath is centered in the west wall, followed by another narrower door at the far south end of the wall. This narrower door opens to a shelved linen closet. The claw feet of the full bath's skirted tub are visible behind the shelves of this closet.

Entering the full bath, directly ahead a triple window is centered in the west wall. These original, six-pane windows employ the original casement hardware to open outward. A tall heat radiator, painted white, sits directly below the window. The north wall of the full bath has a newer toilet at the west end and a period appropriate reproduction sink towards the middle. The cabinet above the sink looks original, but is actually a reproduction also. The north end of this wall houses an original, built in cabinet in the northeast corner (Photo 24). The lower half of the cabinet has four drawers with glass pulls and the upper half of the cabinet has a single cabinet door with a single glass pull. There is molding at the top of the cabinet and two panels on the exposed side. Returning to our original point of entry, the door is centered in the east wall of this bathroom, which is otherwise flat. The south wall of the bathroom has a small flat section of wall at the east end and the larger remaining section is recessed to envelop the original, six foot, claw foot tub (Photo 25). The feet of the tub are not visible, as the tub was originally skirted, a design element that was considered modern in 1913. The present owners added white subway tile to the lower section of the wall. The upper sections of the walls are painted red, providing visual contrast. The floor is white hex tile with a rectangular red tile border near the perimeter. Although this floor is not original, it is very similar in design to the original first story bathroom floor. With the exception of the entry door, all of the woodwork and cabinetry is painted white.

Returning to the center hall area, there are two doors on the south wall. The door to the west opens to a spacious second bedroom. The floor of bedroom #2 is stained oak and the walls are painted a soft gray. The entry door and the ceiling trim are stained oak. The remaining woodwork, closet door and window trim and are painted white.

Albert Maack House
Name of Property

Lake County, IN
County and State

The north wall is flat, other than the entry door at the far east end (Photo 26). The west wall houses a single, double hung window in the center and a heat radiator, painted white, is located at the far north end of the wall.

The south wall also houses a single, double hung window in the center (Photo 27). The remaining east wall is flat, other than a single panel, mirrored closet door located at the far south end.

The remaining door on the south wall of the center hall leads to the spacious master bedroom. The window and door trim are painted white. The ceiling trim, baseboard and doors, are stained oak. The walls are painted a sunny yellow and the floor is stained oak. The north wall of this room houses the entry door at the far west side and the remaining wall area is flat. The east wall has a heat radiator, painted a sage green, at the north end, and a single, double hung window in the center. The south wall of this room houses a single, double hung window and is otherwise flat (Photo 28). On the west wall, a mirrored closet door is located in the middle of this wall. Continuing northward, the wall recesses four feet and a small wall area completes the final portion of the west wall, forming a small, preceding entry (Photo 29).

Returning to the north wall of the center hallway, the middle door opens to a straight, carpeted wood stairway leading up to the third story attic. The walls of the stairway are sided with horizontal, pine log siding and a sturdy, pine log handrail with log balusters surrounds the opening. Originally a storage area, the present owners have turned this area into a cozy, attic family room with the feel of a north woods log cabin. This spacious area is open and extends the entire width of the house (Photo 30). All walls are covered in stained, pine log siding and the ceiling is paneled in stained, knotty pine wood boards. The north wall houses a paired, double-hung window, each with six panes on both the upper and lower windows. At the far north end of the west wall a four panel, pine door leads to a storage area under the eaves. Continuing southward to the center, a cozy alcove houses a paired, six pane window with built in window seat on its west wall. Beyond the alcove, the north wall has another four panel closet door at the south end.

At the south end of the room, an electric, stone fireplace extends all the way to the ceiling, providing the room with a spectacular focal point. A simple wood mantle provides a warm accent. This south wall also houses two double hung, twelve pane windows on either side of the fireplace.

The east wall of the attic is flat, with the exception of a pine, four panel frame door at the far south end of the wall and another at the far north end, near the stairway. Both doors lead to storage areas under the eaves.

Returning to the previously described back hallway on the first story, a door on the west wall leads to the basement. The walls of the basement, including the dividing walls, are exposed brick and the floor is cement. Twelve stained oak, wood steps lead down to the central basement room. This narrow room in the center of the basement spans the width of the west and east sides of the house, as do all the basement rooms. This central room has a stained, five panel door on the west wall that leads to a small room built under the exterior front stairs. This smaller room houses the sump pump. A door on the south wall of this central room leads to another room that houses the boiler furnace. Although the original radiators are currently in use, a new boiler furnace was added in 1997. The walls are flat, with the exception of a double window on the east wall, and a doorway in the center of the south wall. This south doorway leads to another storage room at the far south end of the house. This storage room has a small, triple paned window on the south wall and a board in the southeast corner towards the top of the wall covers opening that once allowed for the easy delivery of coal for the boiler.

Returning to the entry door on the north wall of the center room, this door leads to another storage room to the north. The walls of this room are flat, with the exception of the entry doors on the south and north walls. Continuing further north through this entry, there is a laundry room at the far north end of the basement. The west wall of this room is flat. An entry door is on the south wall and four, three pane windows are located on the north wall. A doorway in the northeast corner on the east wall leads to a smaller room that is under the breakfast area. This small room has a triple paned window on the east wall and a cement stairway on the south wall leads up to an outside entry door. In regards to the plumbing, the original galvanized pipe was replaced in the 1960's with copper pipe.

The garage is located behind the northeast corner of the house. Like the house, this original, brick structure is also embellished with quoins at the four corners. It was converted to accommodate larger cars mid-century by widening the doors to their present size. On the west wall of the garage the present owners replaced a 70's garage door with barn door style garage doors, restoring a bit of the original character. These paneled doors have a row of small, square windows at the top and are accented with cast iron hardware. The south wall has a five panel entry door towards the west side and is painted a cream color (Photo 6) and an original paired, double hung window with six pane upper windows, is housed on the east side of this south facade. The gable area above mimics the gables on the house, with the green timbering over a stucco-like wall. At the time of purchase, only one original barge board remained on the garage. The present owner used

Albert Maack House
Name of Property

Lake County, IN
County and State

it to create a template, enabling him to recreate the three that were missing, therefore restoring the original design. He also installed bead board, painted white, under the eaves. Continuing around to the rear of the garage, another paired, double hung window with six pane upper windows is centered on the otherwise flat east wall. The north wall of the garage has two separate double hung windows with six pane upper windows, centered in the east and west sides of the wall. It also has the timbering at the gable with the bead board under the eaves. All of the garage windows are painted red, trimmed in green, and accented with a stone sill. The flat wall area of the gable is painted white, the timbering is painted green, and both the barge board and bead board are painted white. The interior walls of the garage are plaster and the floor is concrete.

Albert Maack House
Name of Property

Lake County, IN
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

c-1913

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Period of Significance (justification)

The period of significance is the date of construction of the house since it meets Criterion C only.

Criteria Considerations (explanation, if necessary)

None.

Albert Maack House
Name of Property

Lake County, IN
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Albert Maack House, built in 1913, is eligible for the National Register of Historic Places under Criterion C because locally, it is an outstanding example of Early Tudor Revival Style domestic architecture in the Crown Point area. The designer of the house combined influences from the Arts & Crafts Movement with the overall Tudor Revival feeling of the house. The Maack House features a quality of craftsmanship and materials common to only a handful of historic houses in Crown Point.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Criterion C:

The Albert Maack House, which was rated as outstanding in the Lake County Interim Report, compares favorably with other Tudor Revival houses in Crown Point. Another house at 660 South Court Street, circa 1920, is located a quarter mile south of the Albert Maack House and was also rated as Outstanding in the Lake County Interim Report. This well maintained, one and a half story, sand colored brick house has a cross hipped roof with a dormer accenting each gable. The front entry tower with conical roof, arched entry door, and diamond paned windows, is strongly characteristic of Composite Tudor Revival design. Tall groups of multi-paned casement windows with cut stone sills are crowned with an arched, soldier course of red brick and accented by a diamond-shaped, cut stone embellishment within the semi-circle. Features such as the bracketed, wrought iron window balcony, the board and batten front door with oversized wrought iron hardware, and the decorative chimney pots above, all create strong Tudor style appeal. These houses have a few similarities, such as brick construction, cut stone window sills, and multi-paned windows, however the house at 660 Court St. has a more Medieval, castle-like quality in contrast to the more stately and conservative appearance of the Albert Maack House, with its pillared front porch entry, artistic stained glass windows, and elaborate exterior woodwork.

The Albert Maack House can also be compared to a house at 523 South Court Street, circa 1930, that is located closer to the Albert Maack House, but on the opposite side of the street. Rated as Notable in the Lake County Interim Report, this one and a half story, red and gray brick house has a side gabled roof with a dominant front facing gable and a dormer window to the side on the second story. This front gable has wood shingle cladding towards the top of the gable and on the front dormer, as well as on the two larger dormers that dominate the second story of the rear facade. Various numbered sets of multiple pane, casement windows, a steeply pitched roof, and the arched front doorway edged with small slabs of cut stone projecting into the surrounding walls, are characteristic of Tudor Revival architecture. Additional design elements include a wrought iron balcony rail under the front dormer, decorative stone framing the attic vent, and

Albert Maack House

Name of Property

Lake County, IN

County and State

cut stone sills that accent the windows. Compared with the Albert Maack House, these historic homes have a few similarities including brick cladding, cut stone window sills and the use of various forms of wood on the upper dormers and gables. Although the house at 523 South Court Street is a noteworthy, historic home with unique and charming Cottage Tudor Revival appeal, it is visually apparent that the rear exterior is, at this point in time, lacking in maintenance and upkeep, leaving much to be desired in comparison to the meticulously restored, preserved, and maintained exterior of the Albert Maack House.

Another Tudor Revival house, also rated as Notable in the Lake County Interim Report, is located on the east side of Crown Point at 222 Maxwell Street. This one and a half story brick house, circa 1920, has a side gabled roof with multiple front gables. A unique feature of this house is the steeply pitched roof that is rolled around the eaves, creating a thatched roof appearance. Other Tudor style features include an arched front entry door, partially framed with a soldier course of brickwork, and a front facing chimney that towers near the front entry. A small number of randomly placed, irregularly shaped stones accent the brickwork near the windows, chimney, and front entry. The similarities of these houses include brick wall cladding and double hung windows with multiple smaller panes on the upper window and a single pane on the window below. At two and a half stories, the Albert Maack is much larger and could best be described as a Transitional Tudor Revival with Elizabethan accents, a plan that is more reflective of Arts & Crafts design, while the design of the house at 222 Maxwell Street can be more accurately described as a Cottage Tudor Revival. While both houses have features that symbolize Tudor Revival architecture, the Maxwell Street house displays more of a storybook charm in contrast to the more stately charm and elegance of the Albert Maack house, which continues to grace Crown Point's most revered historic, residential thoroughfare.

The Albert Maack House is eligible for the National Register of Historic Places under Criterion C because locally, it is a rare and outstanding example of Tudor Revival architecture. The fine details of the well preserved facade as seen on the brick quoins, bracketed attic gable and window box, half-timbered side gables, cut stone sills and elaborate, paired columns on the front entry, are demonstrative of fine artistic quality and thoughtful design. Superior construction, carefully researched renovation and meticulous maintenance of the property have preserved the quality of the original elements of the exterior as well as the interior. For these reasons, the Albert Maack House should be added to the National Register of Historic Places.

Developmental history/additional historic context information (if appropriate)

Historical Context:

In 1913 Crown Point, with a population of 4,000, was described as a quiet and beautiful county seat. Located in the geographical center of Lake County, and often referred to as the "hub", it was the headquarters for government administration and justice. With its many churches, businesses, industries, and institutions, Crown Point was described in A Standard History of Lake County and the Calumet Region as "a vantage ground of progress and culture, somewhat removed from the more strenuous energies of the Calumet region"

Founded by Solon Robinson in 1834, Crown Point was incorporated as a town in 1868, and later as a city in 1911. Considered a healthful place to reside due to its high elevation and drainage capability, Crown Point drew many people from all walks of life.

The first Tudor style buildings appeared in the late 19th century and, for the most part, were landmarks designed by professional architects. After the turn of the century this style slowly gained popularity in domestic building and by the 1920's accounted for a large proportion of suburban houses in America. Derived from the Tudor Dynasty in 16th Century England, Tudor style homes often possess features of these 16th Century homes without actually employing the medieval building techniques which originally created this appealing architectural style. The early 20th century houses in this country are actually modern day re-inventions of that medieval period, hence the name Tudor Revival. The style and design elements of the Arts and Crafts Movement, which emphasized the ideals of quality craftsmanship, were often used in combination with Tudor Revival architecture.

Albert Maack House

Name of Property

Lake County, IN

County and State

The Albert Maack House was built in 1913 by prominent banker and businessman Albert Maack. His father, Peter Maack, was born and raised in Germany. After serving as a cavalry officer in the Schleswig-Holstein army during the war against Denmark in 1849-1850, he emigrated to America in 1851 in the hope of finding better opportunity. He married Catherine Schmal, who was born in Lake County in 1842, the daughter of one of the earliest settlers of Hanover Township in Lake County, Joseph Schmal.

Albert Maack was born on September 24, 1862 in Brunswick, Indiana. After receiving his high school education he entered the business sector. As a young man he was engaged in merchandising in Lowell, Indiana from 1884 through 1889. In 1889 he married Helen Kobelin, the daughter of Lowell area farmers William and Margaret Kobelin. At the time of their marriage Helen had already been teaching in Lake County schools for six years. In 1890 the Maack family moved to North Judson, Indiana where Albert continued in the same line of business until 1895. It was here that their first daughter Marguerite was born in 1891.

In 1896 he moved the family to Hammond, Indiana where he accepted the position of assistant postmaster in the Hammond Post Office. He served there nine years, from 1898 to 1907. It was here that his second daughter, Sarah, was born in 1903. Turning his interests towards politics, he was elected as the county treasurer on the Republican ticket, taking office in Crown Point and serving a four year term from 1908 through the end of 1911. It was through this service that he became well know throughout Lake County.

He was also affiliated with the Masonic order and the Knights of Pythias. Eventually his career interest turned to banking and he took a position with the First National Bank of Crown Point. Deciding to make Crown Point his permanent home, he purchased the lot at 498 South Court Street from John and Anna Clausen for the sum of \$1,250.00, announcing his intention to build a "good residence" the following spring. At that time lots on Court Street were at a premium. An article on page 5 of the May 2, 1913 edition of the Crown Point Star announced that "The Albert Mack house on South Court street has been started this week and will be one of the finest in the city when completed. It will be brick and up to date in all respects, and will no doubt spoil a \$10,000 bill." In another "Local News" item on page 5 of the October 3, 1913 edition of the Crown Point Star, Albert Maack announced his intention of moving into the residence the first of the next year. He lived the remainder of his years in the house, active in politics and a member of the Presbyterian church. After Albert Maack passed away, Helen and Marguerite resided in the house into the 1950's, eventually leaving the house to the First Presbyterian Church of Crown Point. As members of the church, their wish was for the house to be used as the manse.

Arriving from New York, Reverend L. Humphrey Walz was the first pastor to occupy the manse. He lived there with his wife and two children until he left the Crown Point pastorate in 1962. He was replaced that same year by the Reverend Donn E. Wright who resided there with his wife, Marjorie and their daughter, Lynn until the end of his pastorate in 1968. Raised and educated in Cincinnati, Ohio, the Reverend Robert E. Eversull was called to Indiana to pastor the church in 1969. He and his wife Louise spent many happy years here with their son, Tom, and their two daughters, Carol and Gloria. The manse was used for many church functions and social events. The sunroom wing on the south side of the house, with it's separate entrance, was used for counseling church members. It is believed that the kitchen was remodeled some time in the late 50's or early 60's, however the exact year is uncertain.

In 1986 the church decided to sell the manse. In 1986 a couple named Paul and Heidi Saccomando purchased the house, but sold it a little over a year later in 1987 due to personal difficulties.

Originally from Lansing, Illinois, Robert and Leslie Gardiner fell in love with both the house and the town of Crown Point. They purchased the house from the Saccamandos in late 1987. After moving in with their first child, they were subsequently blessed with three more children in the years they resided there. Like the original owner of the house, Robert worked as a banker. He and Leslie, a homemaker, spent many happy years here with their young family and were active members of Trinity Lutheran Church in Crown Point. Although they installed a new boiler heat system in 1997 and did maintenance work and decorating, they made no significant changes to the house. In 1988 they allowed the public to tour the house when they participated in the Tri-Cappa Christmas House Walk. After twelve years they decided to purchase another newer home in Crown Point.

Albert Maack House
Name of Property

Lake County, IN
County and State

Brian and Susan Kujowski purchased the house in 2000, moving from the house they had recently renovated just around the corner on Main Street. Brian, a partner in a toy design company, and Susan, a former chemist and presently a full time homemaker, share an appreciation of historic architecture. After moving in with their sons, Kyle and Nicholas and their daughter Gianna, they began the process of restoring the house to its original grandeur and early 20th century feel.

One of the first projects was upgrading the electrical service to 220 V and adding ceiling fixtures to the upstairs bedrooms. The exterior of the house was tuck pointed and new copper gutters were installed to replace the worn originals. They also added a custom copper cap and flashing to the chimney. After discovering all of the original screen doors and windows in the attic, they painted and restored them, replacing the existing aluminum doors and windows. At the time of purchase most of the exterior wood was painted white, with the exception of the front entry porch, which was accented with shades of salmon and teal. Shortly after moving in to the house the Kujowskis consulted author and Eastern Michigan University Professor Robert Schweitzer for advice on choosing historically accurate paint colors for the exterior wood features. His expertise proved invaluable, as the paint colors now highlight all of the fine architectural detail that was previously hidden by the former paint choices. In 2001 they added a Unico central air conditioning system, a special unit that does not disturb the structural integrity of the house, thereby leaving the original features of the home unmarred. In the bathrooms they retained as many of the original elements as possible, replacing only what was necessary with period appropriate materials and furnishings. The cranks for the original casement windows in the main bathroom and staircase landing were taken apart and sent to a chroming specialist in Chicago for re-chroming. They also added reproduction push button light switches on the first story to match the original push button switches in the front hallway. Intending to emphasize the Dard Hunter Rose stained glass throughout the house, they reinforced the theme by adding Bradbury & Bradbury early 1900's reproduction wallpaper in the upper and lower entry halls. A Dard Hunter Rose stencil pattern was applied to the wall in the parlor and sunroom. Hand made, Matawi tile with the Dard Hunter Rose pattern was installed as a backsplash in the kitchen, providing continuity and respect for the original artistic intention.

Although the original 1913 central vacuum system is no longer in service, the Kujowskis refurbished the original flaps, preserving the remains of what is believed to be the first central vacuum system in Lake County.

The kitchen had been remodeled some time after the mid-century to the style of that day. The Kujowskis wanted to restore the original style of the home and in 2009 they completed a kitchen remodeling project that accomplished this. Craftsman style cabinets, an apron sink, and a beamed ceiling are features that are reminiscent of the Tudor Revival/Arts & Crafts style. Although most of the windows in the kitchen/breakfast nook are original, the replacement windows on the east and south wall of the breakfast nook were custom made to resemble the original windows.

In 2009 they also completed restoration work on the garage. Removing 70's garage doors, they installed barn style doors more in keeping with the carriage house tradition. With only one piece of barge board intact, Brian used it to build a template and created 3 more pieces to restore the original design. At the time of purchase there was clay tile covering only the front part of the roof. Purchasing salvaged tile, they replaced damaged tiles on the front and completely tiled the back (east) section, creating a uniformly tiled roof.

Over time they have refinished all the hardwood floors in the house, restoring them to their original luster.

Bedroom #2 and the master bedroom are on the list to be refinished soon. The Kujowskis also plan to put railings around the balcony outside the maid's quarters, restoring this original design element that was removed at some point previous to their ownership. In the previous nine years, the Kujowski have hosted many family gatherings, scout meetings and social events. In 2005 they allowed the public to tour their home when the Albert Maack House was featured as Home #1 on the Crown Point House Walk.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Albert Maack House
Name of Property

Lake County, IN
County and State

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Interviews:
Conducted by Cathy LaReau

Brian & Susan Kujowski, present owners, 1/6/10, 1/31/10

Fran Graves, Phyllis Hill, & Marie Philips, First Presbyterian Church members, 3/24/10

Robert Gardiner, former homeowner (1987-2000) 3/24/10

Dorothy Smith, First Presbyterian Church member, 3/25/10

Previous documentation on file (NPS):
 preliminary determination of individual listing (36 CFR 67 has been requested)
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:
 State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

Historic Resources Survey Number (if assigned): 089-142-77046

10. Geographical Data

Acreage of Property Less than 1 acre
(Do not include previously listed resource acreage.)

Albert Maack House
Name of Property

Lake County, IN
County and State

UTM References

(Place additional UTM references on a continuation sheet.)

1	16	469380	4584000	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				4			
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (Describe the boundaries of the property.)

A part of the Northeast 1/4 of the Southwest 1/4 of Section 8, Township 34 North, Range 8 West of the Second Principal Meridian, commencing at a point 4 chains West of the Southeast corner thereof, running thence North 92½ feet, being the Southeast corner of land heretofore deeded to Charles J. Daugherty, by deed recorded in Deed Record 142, Page 455; thence West along the South line of said Daugherty tract to the center of Court Street; thence Southwesterly along the center of Court Street to a point directly West of the place of beginning; thence East to the place of beginning, excepting a strip of land 12 feet wide off from the East end thereof, in the City of Crown Point, Lake County, Indiana.

ADDRESS: 498 Court Street, Crown Point, IN 46307
Tax Parcel Key: 9-352-52

Boundary Justification (Explain why the boundaries were selected.)

Legal description for property

11. Form Prepared By

name/title Cathy LaReau
organization _____ date March 2010
street & number 15615 Colfax St. telephone 219-696-6492
city or town Lowell state IN zip code 46356
e-mail catlareau@aol.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Albert Maack House
Name of Property

Lake County, IN
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Albert Maack House

City or Vicinity: Crown Point

County: Lake County State: IN

Photographer: Cathy LaReau

Date Photographed: January 2010

Description of Photograph(s) and number:

1 of 30

Photo	Description of View	Camera Direction
1.	Exterior west façade	E
2.	Exterior southwest façade	NE
3.	Exterior south façade	NE
4.	Exterior east façade	W
5.	Exterior north facade	SE
6.	Exterior south and east carriage house facades	NW
7.	Interior front entry corridor	W
8.	Interior parlor	E
9.	Interior parlor	SW
10.	Interior sunroom	E
11.	Interior dining room	N
12.	Interior view of stained glass window on north wall of dining room	N
13.	Interior south and west wall of kitchen	SW
14.	Interior north wall of kitchen	N
15.	Interior butler's warming shelf, north wall of kitchen (far west end)	NW
16.	Interior breakfast area	E
17.	Interior lower level lavatory, north and east walls	N
18.	Interior staircase in front entry corridor	SE
19.	Stained glass window above stairway landing	E
20.	Interior upper level center hall area	W
21.	Interior southwest corner and entry hall of maid's quarters	SW
22.	Interior east and partial south wall of maid's quarters	SE
23.	Interior south and west walls of bedroom #1	SW
24.	Interior north wall of main bathroom	NE
25.	Original skirted claw foot tub on south wall of main bedroom	SW
26.	Interior south and west walls of bedroom #2	SW
27.	Interior north and west walls of master bedroom #2	NW
28.	Interior south and east walls of master bedroom	SE
29.	Interior north and west walls of master bedroom	NW
30.	Interior east, west, and south walls of attic family room	S

Albert Maack House
Name of Property

Lake County, IN
County and State

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

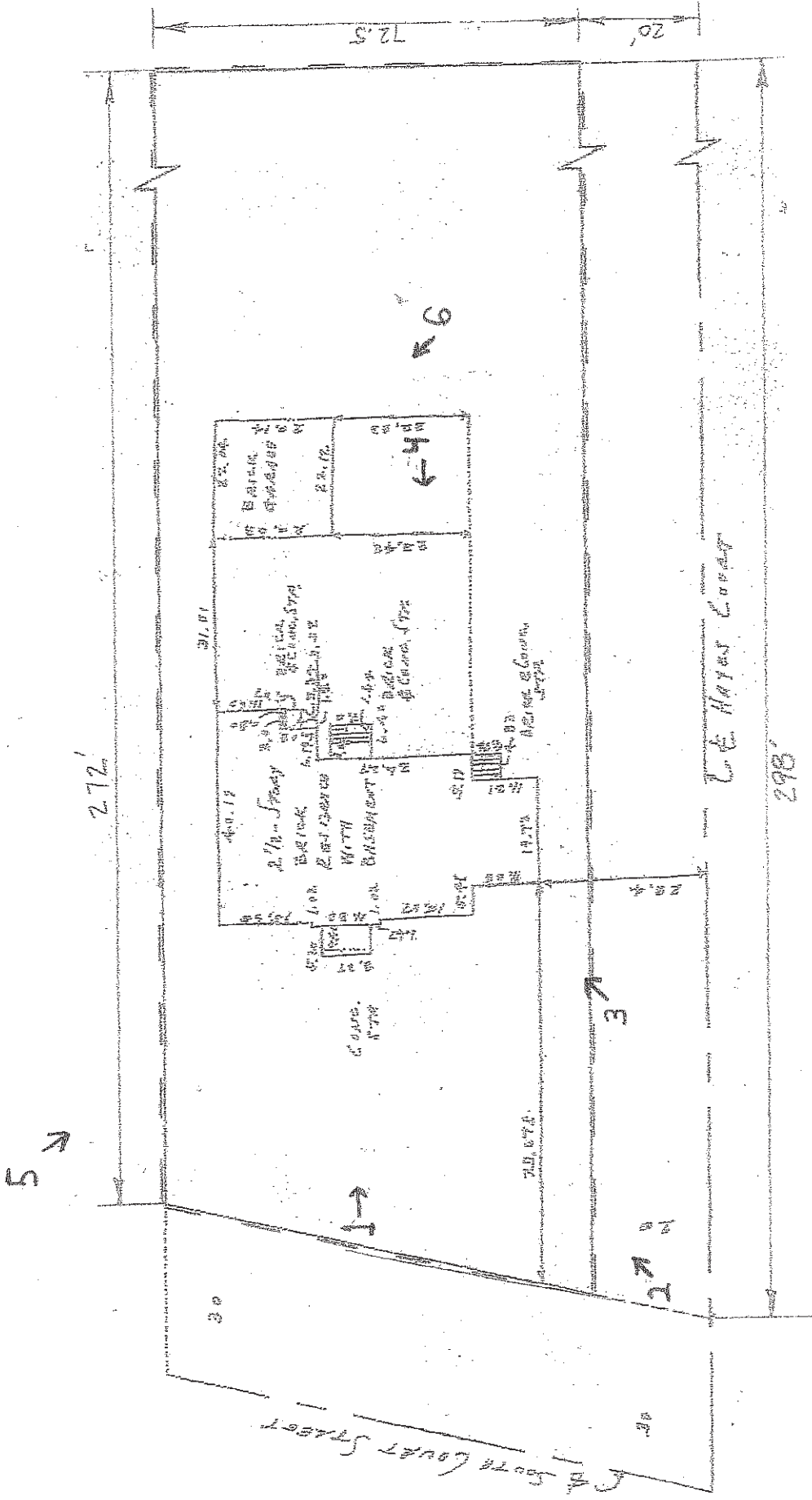
name Brian & Susan Kujowski
street & number 498 Court Street telephone 219-662-7786
city or town Crown Point state IN zip code 46307

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

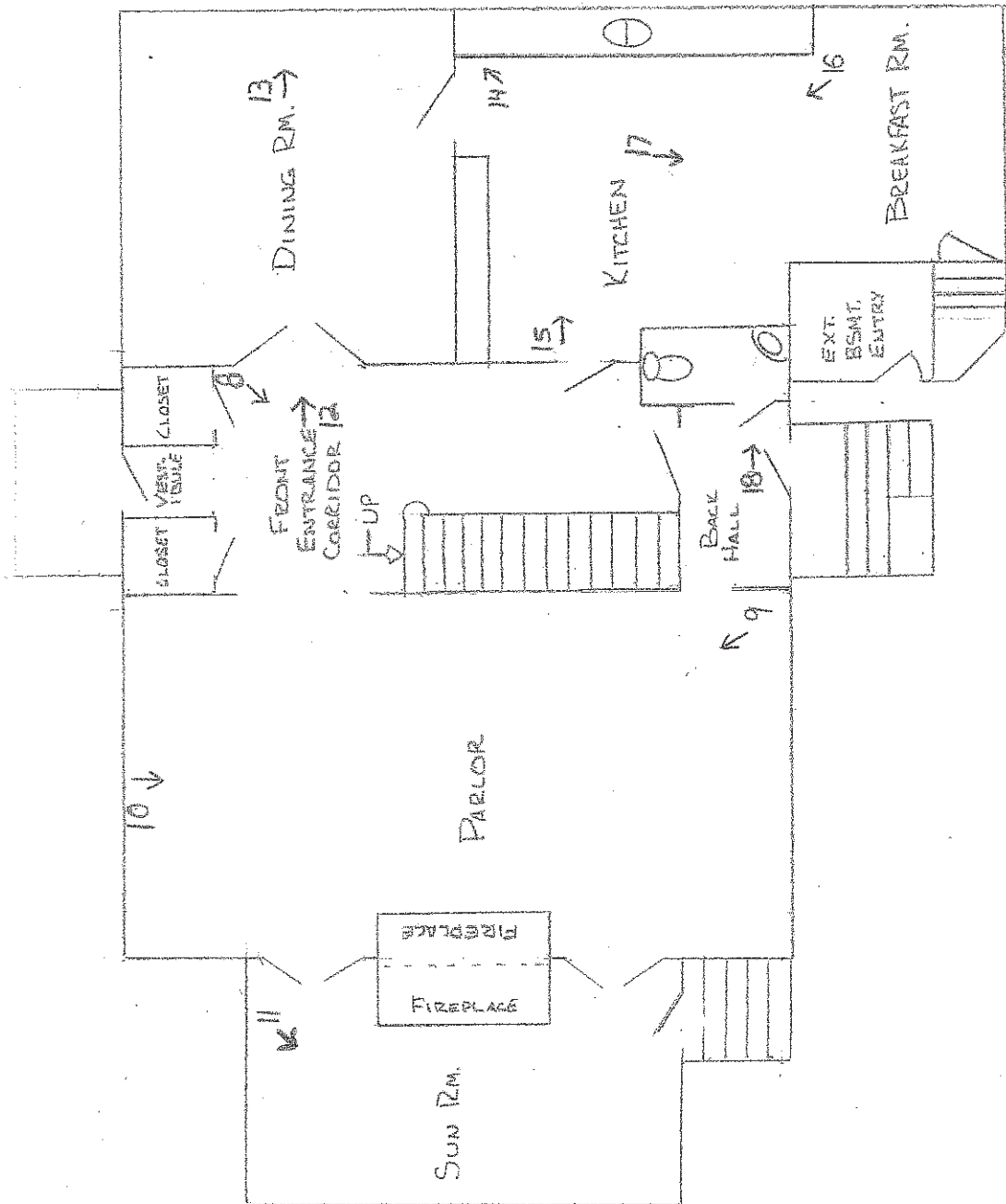
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

BOUNDARY ADJUSTMENT: LEGAL DESCRIPTION FOR PROPERTY

498 COURT ST.
CROWN POINT, IN.

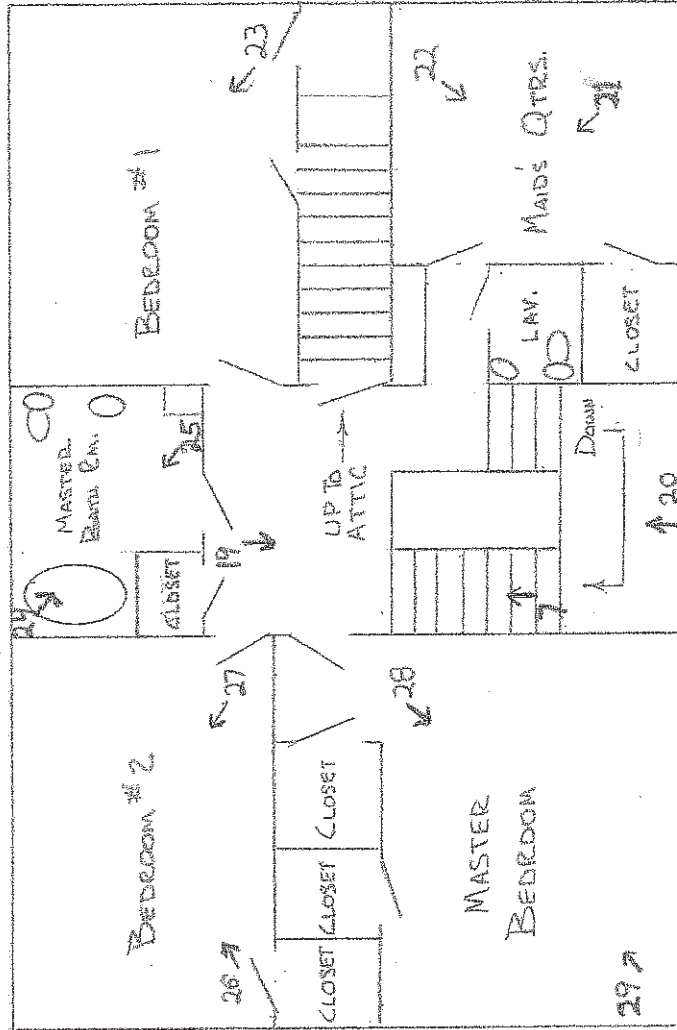


NATIONAL REGISTER BOUNDARY



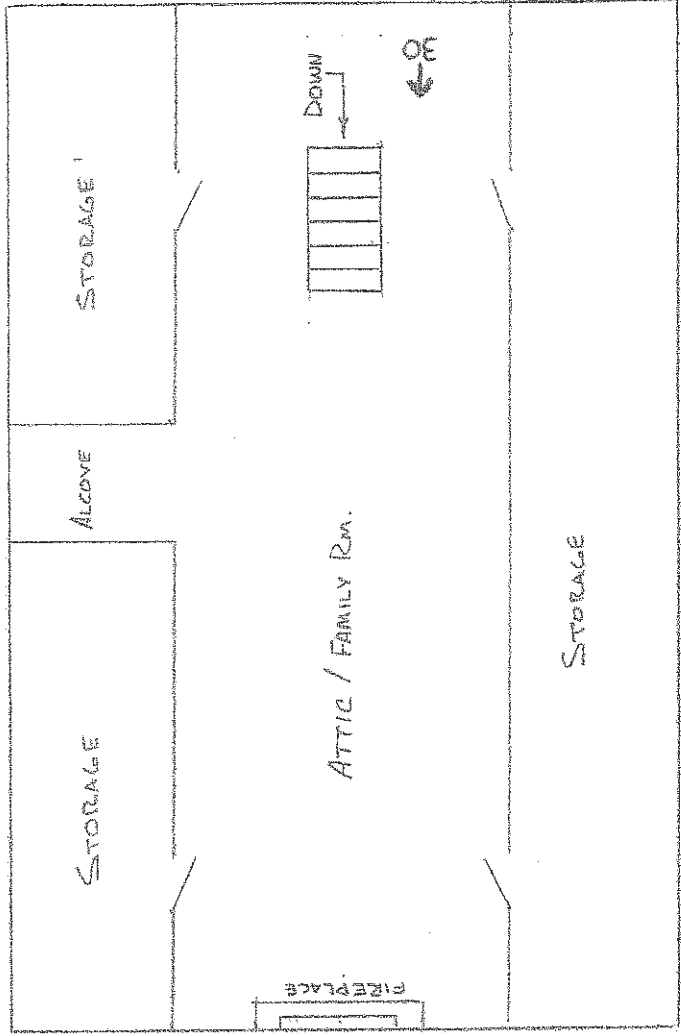
1ST FLOOR

SCALE: 1/8" = 1'



2ND FLOOR

SCALE: 1/8" = 1'

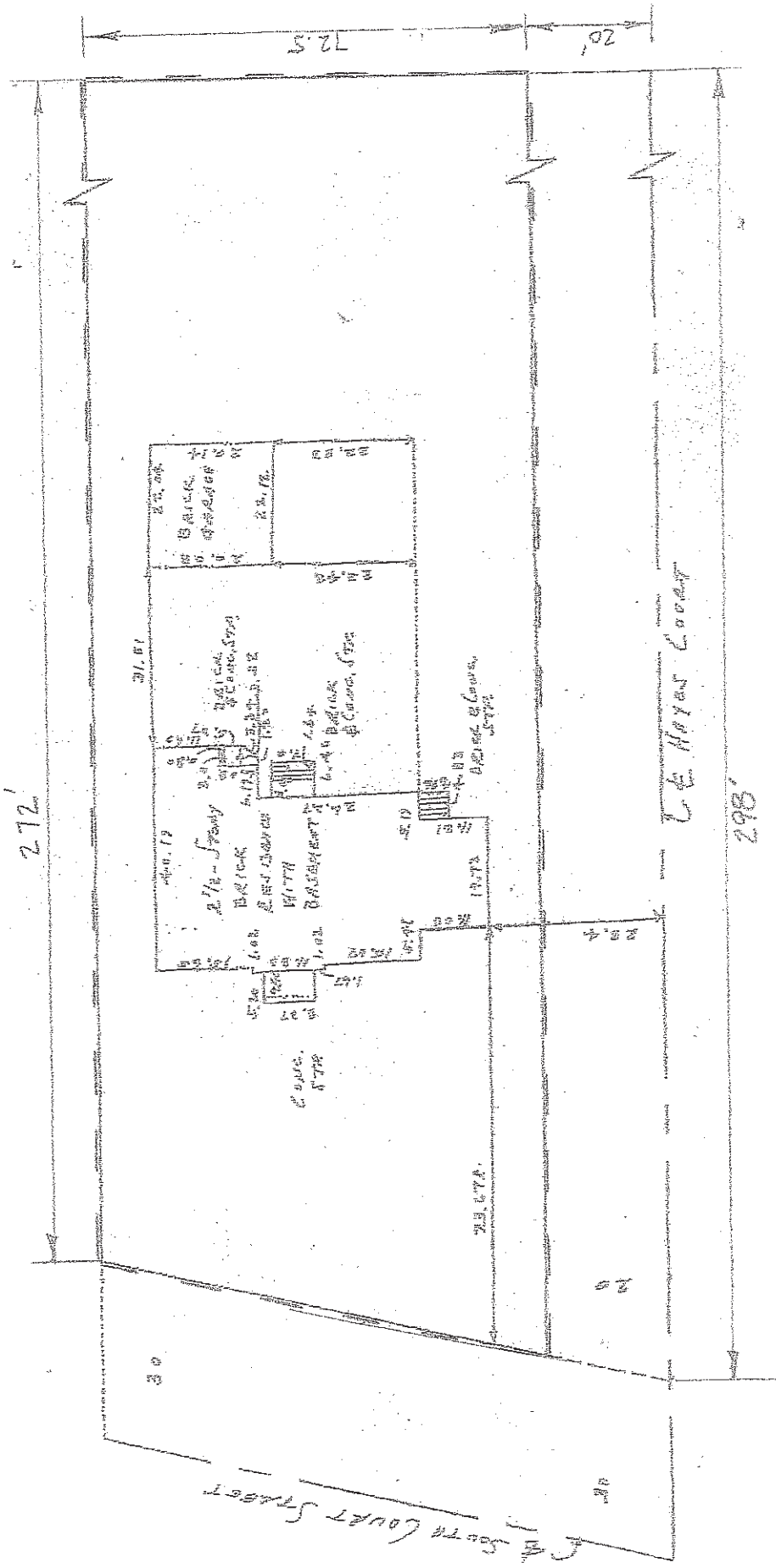


ATTIC / FAMILY RM.

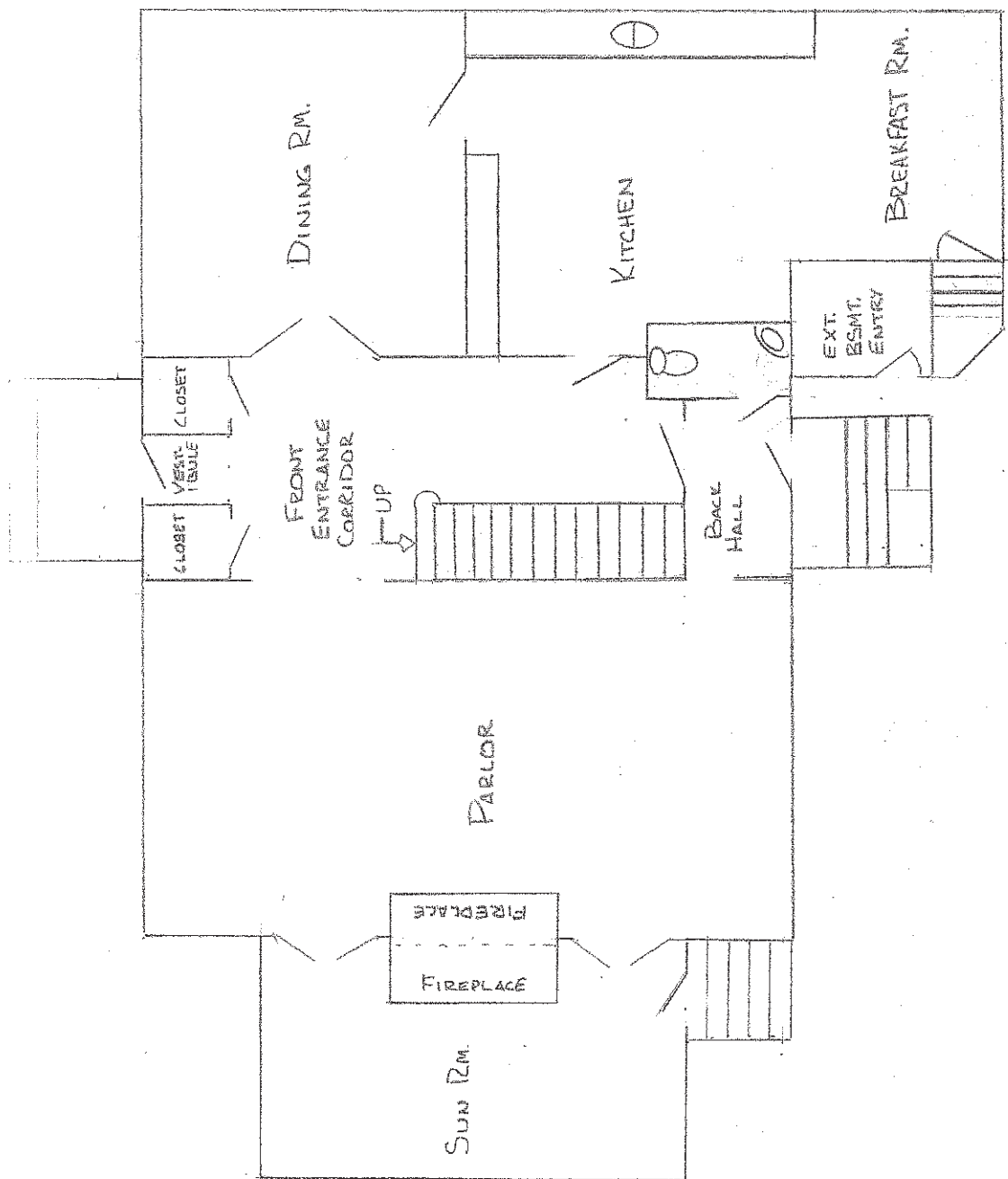
SCALE: 1/8" = 1'

BOUNDARY JUSTIFICATION: LEGAL DESCRIPTION FOR PROPERTY

498 COURT ST.
CROWN POINT, IN.

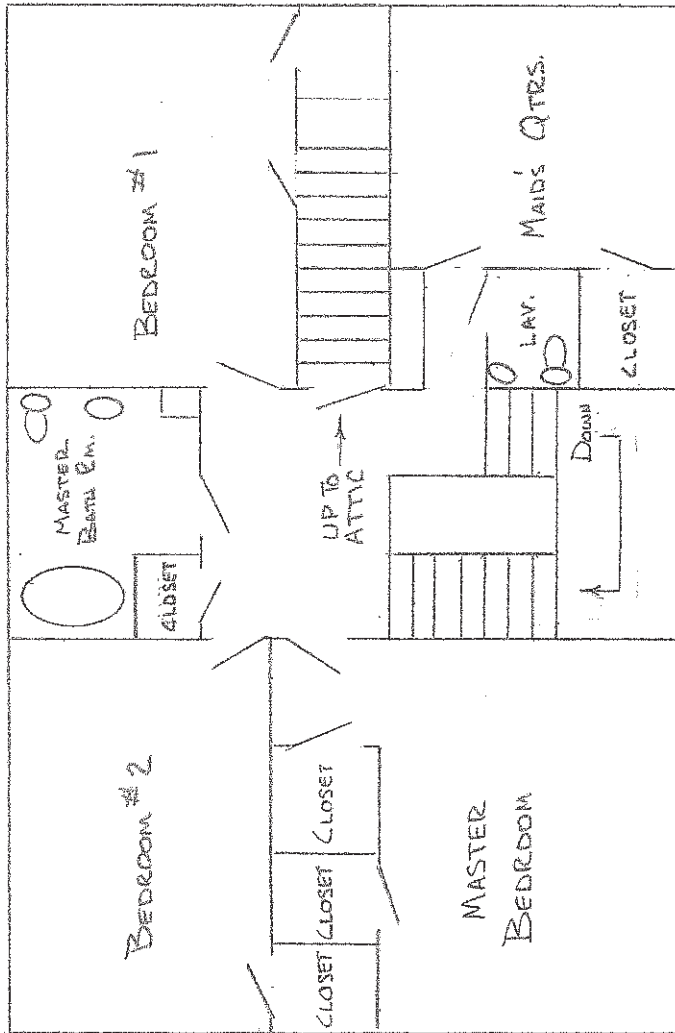


NATIONAL REGISTER BOUNDARY



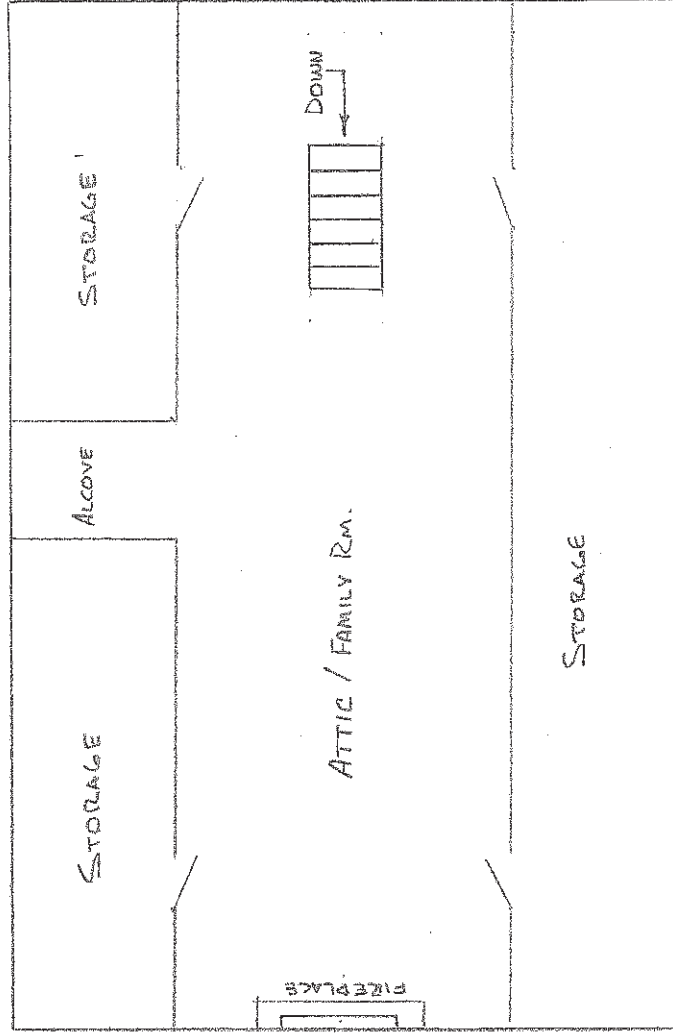
1st Floor

Scale: 1/8" = 1'



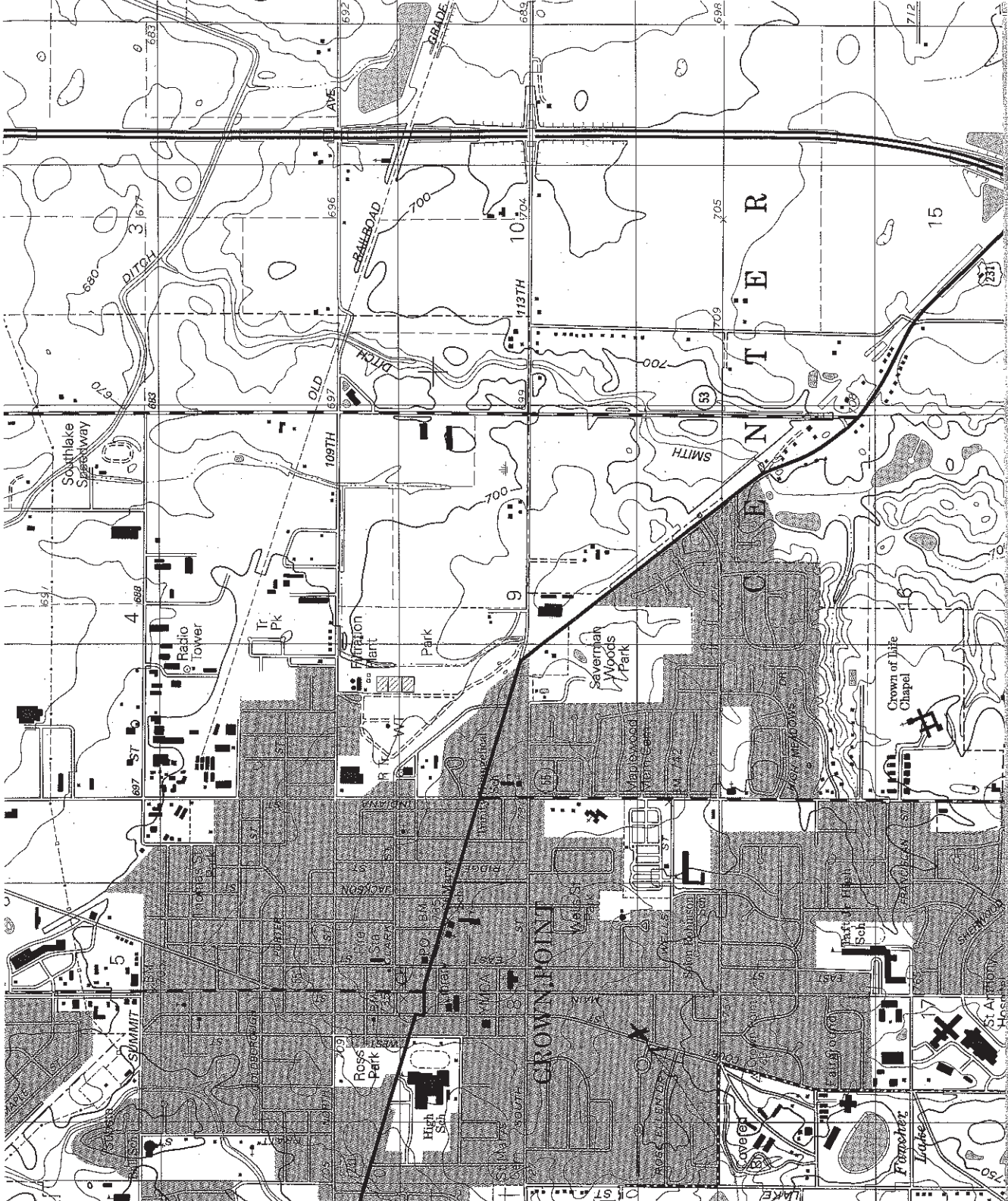
2ND FLOOR

SCALE: 1/8" = 1'



ATTIC / FAMILY RM.

SCALE: 1/8" = 1'



T 34 N
 4.9 MI. TO U.S. 41 15 MI.
 HAMMOND (VIA U.S. 41)

485
 25'

484

1 420 000
 FEET

Albert Maack House
 Crown Point
 Lake County
 Indiana
 UTM:
 16 469 380 4584000

CROWN POINT
 CRUAD